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CULTURE GUIDES



Lifelong
Learning
Programme



Voluntary Arts



European handbook – overall aim

The overall aim is to publish a European Handbook on culture guide activities (in five language editions) for final valorisation.

The objectives are to present:

- The project concept and outcome of the multilateral project
- New methods to organise and facilitate culture guide activities
- Good practise for training courses for facilitators and volunteer guides
- Good practise for networking with main stakeholders
- Best practise examples in different areas of culture guide offerings
- Annexes with templates and programmes

CULTURE GUIDES

1st edition

edited by Daniel Carpenter

European
handbook



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An electronic version of
this handbook is
available to download
from the Culture Guides
website at
www.cultureguides.eu

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Bente von Schindel,
General Secretary, the
National Association of
Cultural Councils in
Denmark

Preface

CCM

od
ob
to
experience of art and
and change their lives
positive consequences



Introduction

For people
participation
commonly
self-est
renew
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Key recommendations

The work with the Culture Guides lasted a European pilot, which in many cases was up and running. Future incarnations of a longer period, especially if it

“ The key element that attracted me to participate in the project Cultural Guides was the understanding of equality. When the culture is equally available to all, it opens up new possibilities for expression and creativity. And it seems to me that is the essence of culture.. ”

Slov

To m
Cultur
condu
branc
alread

The r
teams
and a

Overview of the projects

the main criteria of recruiting and training volunteer Culture
enable socially marginalised groups to overcome barriers
arts and culture, with the support of local partnership
of representatives of stakeholder organisations,
for each partner to interpret the pilot work in
would be advantageous in their nation.

the projects looked in each country.

“ The group and I have
had such a great time
doing the project. It's had
memories, fun,
enthusiasm and it's been
an amazing, rewarding
journey.

councils in about 50 per cent of the Danish
chose two with well-functioning councils.

As local cultural councils are umbrellas over
associations the activities chosen were those that
themselves do, i.e. activities within the arts and
activities were based on the cultural associations
but were adapted for children.

Local partnership teams

The local partnership team, made up of repre-
sentatives of organisations that have an interest in en-
gaging marginalised communities in artistic and cultural
activities for social, health or cultural reasons, is
based on the principle in the Culture Guides idea from the sta-

It was only by getting buy-in from these agencies
that there was any hope in sustaining the engagement beyon-
d the funded pilots, and it was important, therefore,
that they were engaged in shaping the pilots from the start.

“The project has
highlighted the need for
more people willing and
prepared to support the
arts in a volunteering
capacity. Too many
people feel because they
don't have experience or
knowledge of the arts
that they don't have a
contribution they can
make.”

Partnership team
leader, Torfaen, UK

Slovenia

Recruiting Culture Guide volunteers

The project did not specify how, and from where, Culture Guide volunteers were to be recruited, leaving each partner to develop a best-practice approach appropriate to their country.

Netherlands

Culture Guide volunteers in the Netherlands were recruited by the local partners. In the case of the group with mental disorders, there was no specific recruitment strategy. It looked other

...the field of culture. So some volunteers look
...increasing their chances of finding a job.

...working with elderly people, JSKD had a nice
...with elderly volunteers who care for arts, and they
...ners to join to the programme.

Pilot courses and other training

Culture Guide project specified that each nation would hold a
...residential pilot course in Spring 2014 to introduce the
...ted volunteers and local partnership teams with the
...of the project, and to begin to plan activities based on
...aring of ideas.

...Hungary was 'Strengthening the
...vintage festivals - learning from
...y 20 representatives of seven
...artistic leaders, cultural

...ast and wine in the
...her. Examples
...indszentkál

*Opposite:
Culture Guides from
Tortaaen, UK*



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shared their experiences with the end users supported and helped them.

Management and support of Culture Guide volunteers

recruitment and induction at the pilot
were, in some cases, m
ort from the local
ed ongoing

As in the UK, MNT produced a publication
As well as focusing on the practicalities
and provided background information and his
of the publication was presented to pa
course and they had the opportunity to p

Reaching end users

use a variety of means
end users who
social

At the same time there was a new reform for primary schools where one of the objectives was wider cooperation between the school and the local community, including associations within the field of amateur art and voluntary culture. Therefore it wasn't difficult to persuade the schools to attend.

KSD first thought of finding marginalised children in each class, but it's hard to take children out of classes. Therefore they chose to involve whole classes, even though some of the kids (but not only a small number, which was unexpected) spent time on culture outside of school.

Running Culture Guide activities

The activities selected could be active (such as taking part in a workshop or performance for example) or receptive (visiting a gallery or professional show for example), and were often chosen based on what was appropriate for the group of end users. Culture Guides were working with and local availability of activities.

Slovenia

The following Culture

“We were invited by a culture organizer at ZKD Group who presented us with the Culture Guides project. This was an opportunity to present our theatre work to a wider audience ... and to give the children with disabilities a chance to experience theatre, first on stage, and second, to help them develop skills and imagination. At the same time, we want other people to approach to children with disabilities, to see their positive qualities and in such a way to move a piece in the mosaic of prejudice, fear, limitations and boundaries of diversity.”

Anja Svetlin and
Brigita Škulj,
elementary school
of children
with disabilities, OŠ
Zdravila

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Unforeseen events

With a project such as this with lots of
media in different ways, and with
country, it was inevitable that
through these

...a strategy which takes into account the...
...most important...
...the preparation of quality...
...target audiences...
...should make every effort to...
...between all members of the...
... (cultural organisers, volunteers, staff...
...utions).

...important to make sure that the volunteers...
...work as equally or more valuable as that of the...
...should be treated with respect no matter what their...
...volunteering. Culture organisers should recognise the...
...as an opportunity, not as an unnecessary work.

Evaluation

...important to capture information about the impact of the...
...to feed back to the funders, and to feed into...
...als that would inform future incarnations...

... people w
... extra work is req
... with the contribution of volunt
... to fill this need. The question remains
... and the Culture Guide can cooperate in
... of both is optimally used and they help ea

Legacy of the project

This project has, in many cases, had a la
stakeholders involved, from the end user
Guides, local partnership teams and partn
as the local communities in which the activ

participation or even co-create the cultural offer e
to acquire new skills and competencies, gain
increase self-esteem, and become aware of th
individual in the co-creation of modern society

What have we learnt?

oss the five pilot projects, a great de
rated about running this kind



Key recommendations

The work with the Culture Guides lasted only about six months for this European pilot, which in many cases was not enough time to get activities up and running. Future incarnations of Culture Guides should consider a longer period, especially if there is still some work to do in establishing networks.

The most successful Culture Guides projects were supported by strong local partnership teams made up of representatives of a mix of organisations, both cultural and social.

The projects that had greater early success were the ones where the organisations represented on the local partnership teams had access to existing volunteers and/or groups of

Key recommendations

Make your choices (locations, topics, end user groups) early in the project, but make sure you have the buy-in of your local partnership team and Culture Guides.

It can be fruitful to allow the Culture Guides to set the parameters of the project (locations, topics, end users) themselves, but sometimes this is too broad and they have difficulty making decisions.

Provide information to the Culture Guides at the outset, about what the role entails, what is expected of them in terms of time commitment and standards, and also practical considerations like health and safety, personal boundaries and incident



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Key recommendations

It is often difficult to convene people at meetings, especially if this is not part of their main job, and they have to travel. Take this into consideration.

Ensure that communication between all the stakeholders, Culture Guides and local partnership teams remains frequent and of high quality, to prevent them from losing interest and a sense of ownership in the project.

Sensitivity about the substitution of paid professionals with volunteers should be taken into consideration, as roles should be complementary, and not treated as replacements.

Remember that this will be the first time many end users have participated in culture, so ensure their introduction is as gentle



Suggestions for second edition

Email daniel@voluntaryarts.org

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